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ÁLVARO JOAQUIM DE MELO SIZA VIEIRA

AFRICAN ART
AESTHETICS

FEATURED IN AFRICAN ARTE GALERIA



ARQ. ÁLVARO JOAQUIM DE MELO SIZA VIEIRA

Álvaro Joaquim de Melo Siza Vieira, GOSE, CCIH, CCIP is a Portuguese architect, and architectural educator internationally known as Álvaro Siza. Siza was born in Matosinhos, a small coastal town near Porto. He graduated in architecture in 1955, at the former School of Fine Arts of the University of Porto, the current FAUP - Faculdade de Arquitectura da Universidade do Porto.

Siza completed his first built work (four houses in Matosinhos) even before ending his studies in 1954, the same year that he first opened his private practice in Porto. Siza taught at FAUP from 1966 to 1976. In addition to his teaching there, he has been a visiting professor at the Graduate School of Design, Harvard University; the University of Pennsylvania among others.

He was awarded many prizes, among others the Pritzker Prize (1992), Royal Gold Medal (2009), UIA Gold Medal (2011), Golden Lion for lifetime achievement (2012). Most of his best known works are located in his hometown Porto: the Boa Nova Tea House (1963), the Faculty of Architecture (1987-93), and the Serralves Museum of Contemporary Art (1997). In 2019, he was commissioned with his first project in the United States, a 450-foot-tall, 37-story apartment building at 611 West 56th Street in Manhattan.



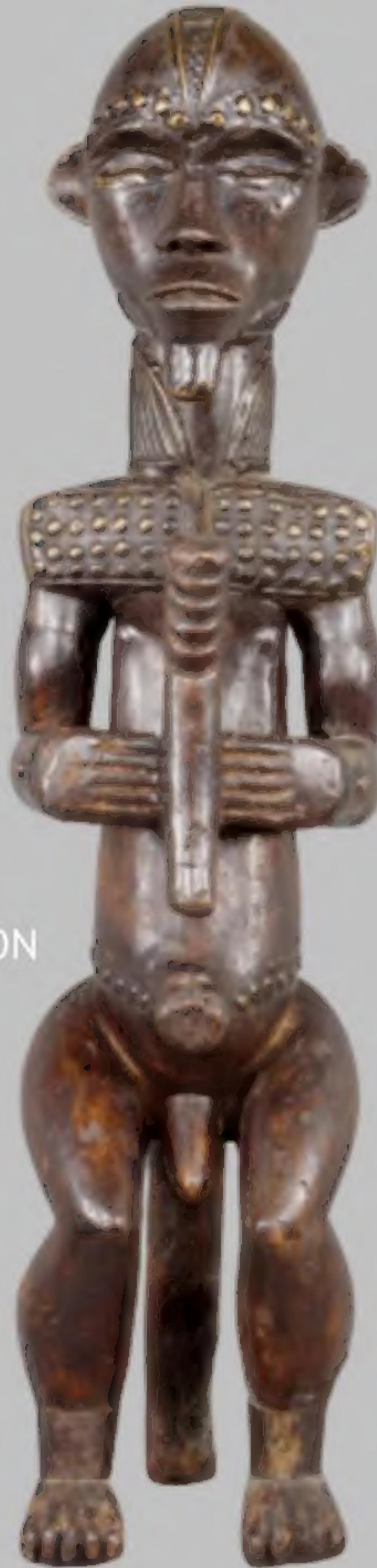
FANG EYEMA BYERI - GABON

Made of 100% wood, metal

Model is W 23.8 - H 69 and Weight 14.9 kg

This superb statue is called Fang "Eyema Byeri" - "Guardian". With its voluminous head and stocky appearance, it is characteristic of the Southern Fang style, in particular the Meke-Betsi of the North and the North - West Gabon. The character, in a sitting position, holds with both hands the ceremonial flute of the "So" initiates, boys rite of passage among the Beti-Fang. The Fangs are recognized by the accentuated muscular reliefs of the arms and calves, as well as the rounded shoulders and thighs.

The torso is rounded into a cylindrical volume that flares out in "barrel" with a prominent navel and a gender male pointing between the thighs. The head, large mass in relation to the body and a refined sculptural finish is a good illustration of the "classical" style of the Southern Fang with a concave-convex face and broad and rounded forehead and deep scarification on the forehead and the cheeks of the personage is identified as "tears of a girl". Historically the Fang were itinerant, and it is relatively recently that they have settled into this broad area.



FANG EYEMA BYERI - GABON

MADE OF 100% WOOD, METAL
MODEL ISW17 - H 25 AND WEIGHT 0.6 KG

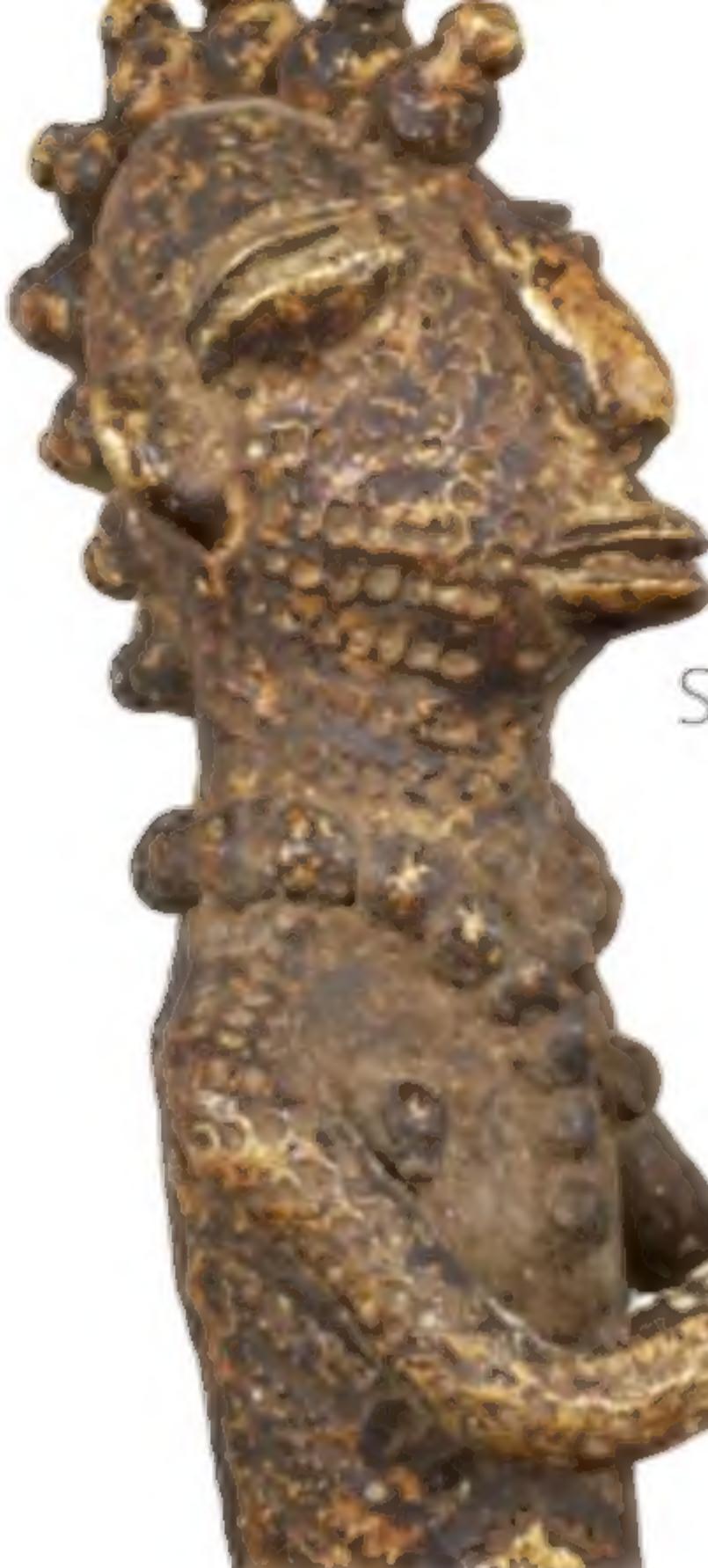


SAO KOTOKO RIDER - CHAD

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 15 - H 34 AND WEIGHT 0.5 KG

The work comes from the Sao Kotoko people of Chad and cast using the lost-wax process where the mold is broken to release the figure making each piece unique. The "Kotoko horseriders" are the "keepers of the Soul". These micro-figures, despite their small size are characterised by numerous elaborate details approaching a realistic expression to free stylizations and almost abstract forms.

The horse and rider motif is a strong symbolic meaning in the culture of the Kotoko people. Similar to amulets worn around the world, they believe to bring good luck or blessings of the gods. "Kotoko Equestrians" are mostly worn as pendants on necklaces or bracelets, which represent a source of spiritual strength for their owners, and placed in the altar. They are believed to bring good luck or blessings of the gods.

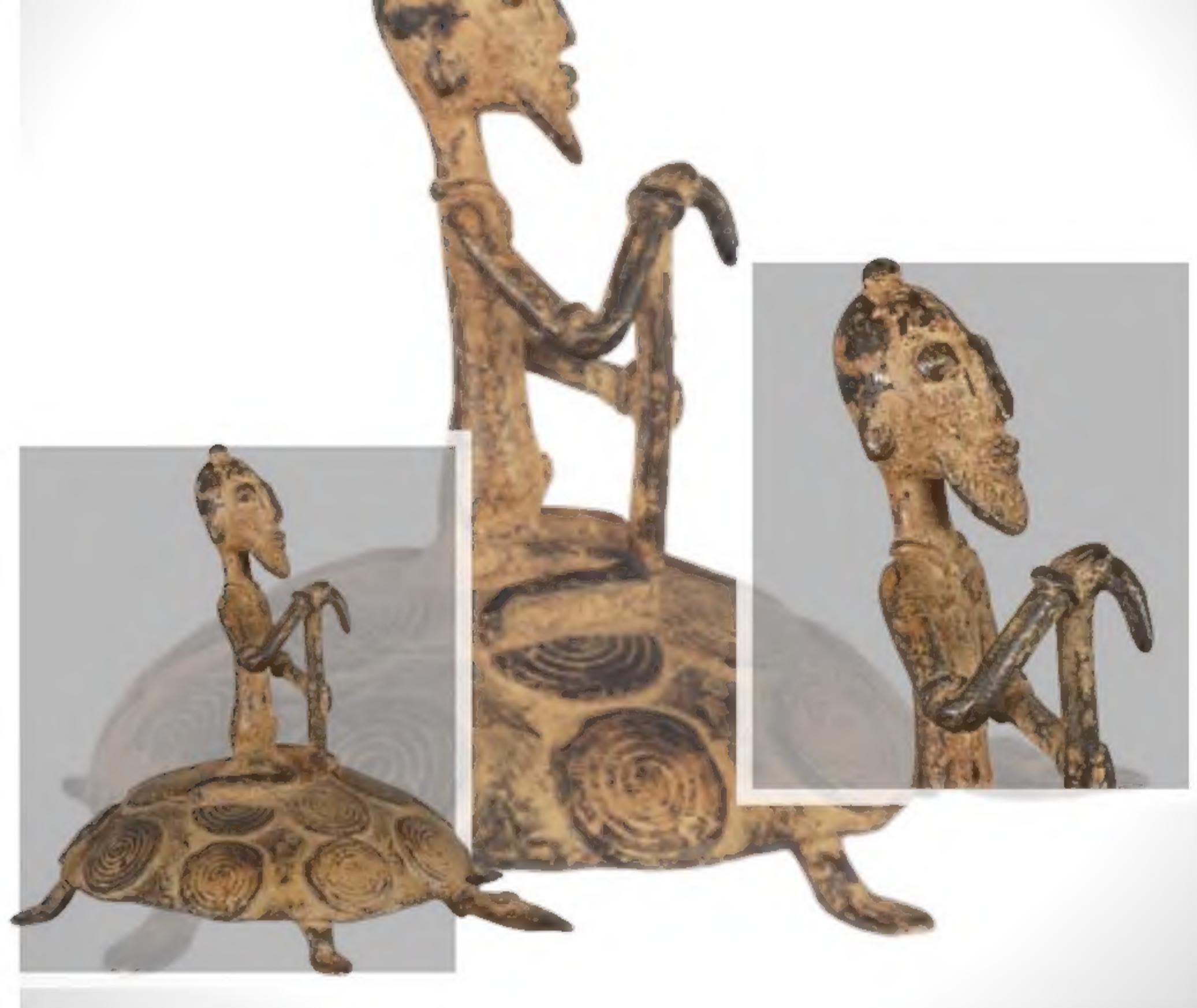


SAO CHAD SHAMAN

MADE OF 100% BRONZE, COPPER ALLOY.
MODEL IS W 04 – H 15 AND WEIGHT 0.5 KG.



Finely cast figurine depicting a kneeling male figure or what seems to be a shaman. The work comes from the Sao Kotoko people of Chad and cast using the lost-wax process where the mold is broken to release the figure making each piece unique. The "Kotoko are the "keepers of the Soul". These micro-figures, despite their small size are characterised by numerous elaborate details approaching a realistic expression to free stylizations and almost abstract forms. They represent a source of spiritual strength for their owners and placed in altars. They are believed to bring good luck or blessings of the gods



DOGON RIDER AND TURTLE - MALI

MADE OF 100% BRONZE, COPPER ALLOY
MODEL IS W 13 - H 18 AND WEIGHT 0.0980 KG

This figurine depicts a rider on a turtle holding a staff. The piece originates from the Dogon people of Mali. This piece is made using the bronze/lost-wax casting process. In Dogon culture, both the sun and the turtle symbolized immortal beings and what humans were supposed to eventually evolve into. To correct the failed experiment, it was said that Amma cut off the four corners of Ogo's (the Jackal's) placenta and transformed them into a turtle.

The Hogon and the heads of families kept a tortoise in their home as the "guardian of the world" and gave it a bit of their food before their meals. The turtle invokes blessings or to ward off evil. The turtle is discussed in detail in the Nummo book of life. In the Dogon religion there was both a water turtle and a land turtle. The land turtle was the equivalent of all animals on Earth, while the water turtle was the equivalent of the sun or the Nummo.



DOGON DYOMMO - MALI

MADE OF 100% WOOD, METAL
MODEL ISW 32 - H 38 AND WEIGHT 6.6 KG

This beautiful 'Hare or rabbit mask' is called Dyommo and comes from the Dogon people of Eastern Mali. The Dogon are known for their elaborate funeral rituals with extensive use of masks.

This is an old carved mask made from dark-coloured wood, with rabbit ears, pointed crown of head, deep-set, triangular eyes and long, narrow nose. Mouth and chin are small, round and protruding, as are both cheeks.

The "dyommo" mask (rabbit) is used for performances with the "dappnana" mask (hunter). The hunter pretends to hunt the several rabbit masks performing with him. He chases them; they flee in all directions, hiding among the spectators assembled in the village square.

They are worn in large numbers in funeral dances. The Dogon use such dances to lead the homeless souls of the deceased to their final resting places in the world of spirit, where they become part of the ancestor realm. Certain masks act out stories in addition to dancing.



SEATED DJENNE NOK FIGURE - MALI

MADE OF 100% TERRACOTTA
MODEL IS W 55 – H 40 AND WEIGHT 28 KG.

Created in such a prosperous and glorious period, these divergent figures made of old terracotta hold a mysterious aesthetic quality that capture our eyes. They are traditionally sculpted in the Djenne style by the creative and skillful artisan of the Djenne tribe of Mali. The primary reason for the survival of these sculpture is the permanence of the material-fired clay or terracotta. Unlike wood, fired clay does not deteriorate over time, although it can be broken. While both sculptures have sustained some damage, enough of their original forms remain for us to recognize the subject matter and appreciate the artistry.

The male figure is identified as an elder Nok member of the aristocratic class, wearing embroidered skirts and multiple bracelets and anklets. Their hairstyles feature shaved heads, the male with a stately beard along his jawline. The figure sits with its head inclined sideways, with both arms clasped on the left side and one hand resting against its bent knee. The figure portray a deep thought posture that is reinforced by the expressiveness of the facial features: the bulging closed eyes, large ears, and protruding mouth and are all stylistically characteristic of the Djenne work from this region.



THE QUEST FOR THE LITTLE ONE





DOGON PRIMORDIAL COUPLE - MALI



DOGON PRIMORDIAL COUPLE - MALI

1. *Yéyé* (The Primordial Couple) is a traditional Dogon sculpture from Mali. It depicts a man and a woman in a seated, facing position. The man is on the left, wearing a large, textured headdress and a loincloth. The woman is on the right, wearing a large, textured headdress and a loincloth. They are positioned in front of a white wall, with a small black object on the floor in front of them.

2. *Yéyé* (The Primordial Couple) is a traditional Dogon sculpture from Mali. It depicts a man and a woman in a seated, facing position. The man is on the left, wearing a large, textured headdress and a loincloth. The woman is on the right, wearing a large, textured headdress and a loincloth. They are positioned in front of a white wall, with a small black object on the floor in front of them.





DOGON TELLEM KING - MALI

This seated Dogon Chief figure is carved from iron in the strict, clear angular and abstracted dogon tellem style. The name "Tellem" is a Dogon word for "we founded them" or "those who wish to be before us". The piece is predominantly associated with their ancestor cult and portray a king on his throne with two of his subjects on each side holding spears. He is holding the sacred staff sphere conveying its status. The king wears an imposing headdress and has many jewels around his neck. The back of the throne in which the king is seated is covered with reptiles. The subjective impression is one of immobility with a mysterious sense of a solemn gravity and serene majesty although conveying at the same time a latent movement.

Dogon sculptures serve as a physical medium in initiations and as an explanation of the world. The art deals with the myths whose complex ensemble regulates the life of the individual and transmit an understanding to the initiated. Carved for personal or family use, they commemorate the foundation of a community and are placed on sites of worship, personal or family altars. In the local legend and tales of old tellem houses the tellem possessed extraordinary magical powers as well as the power of fly. Some tellem villages still exist around the Malian border with Burkina Faso including the village of Yoro in Mal





DOGON MATERNITY - MALI





NAMJI DOLL - CAMEROON

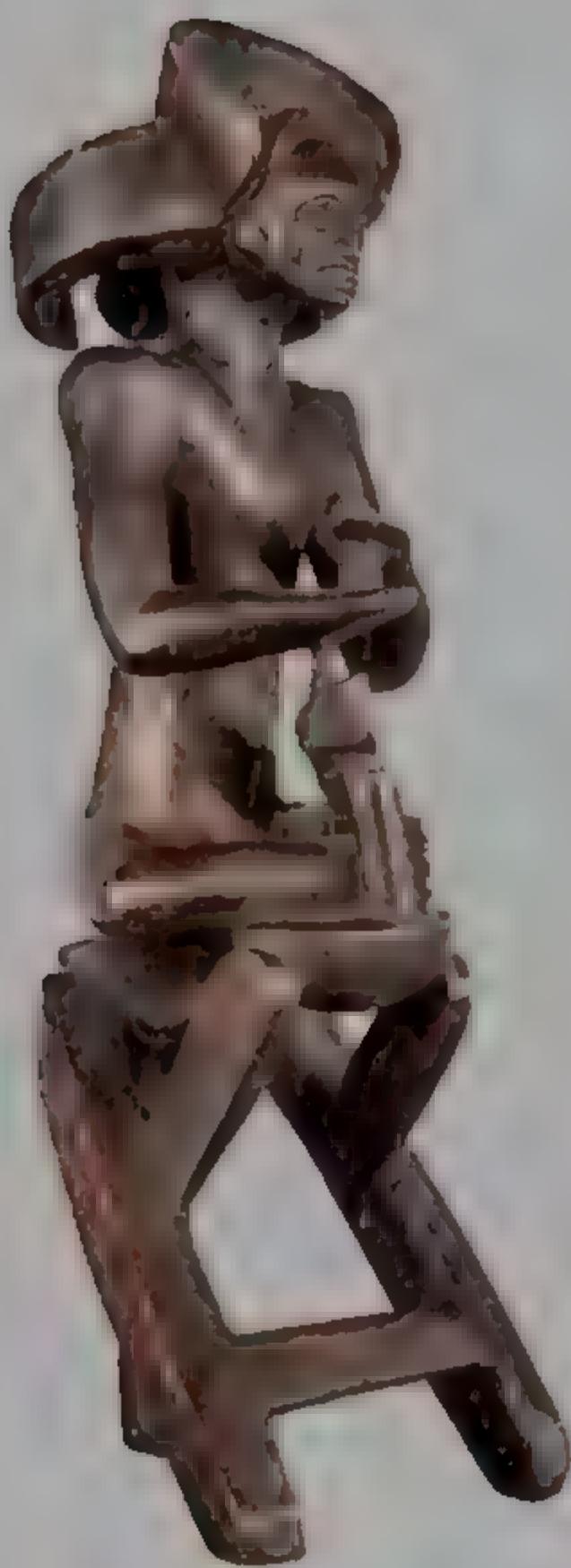


BLUE RAIN - IVORY COAST



DAULE RAM TORY COAST







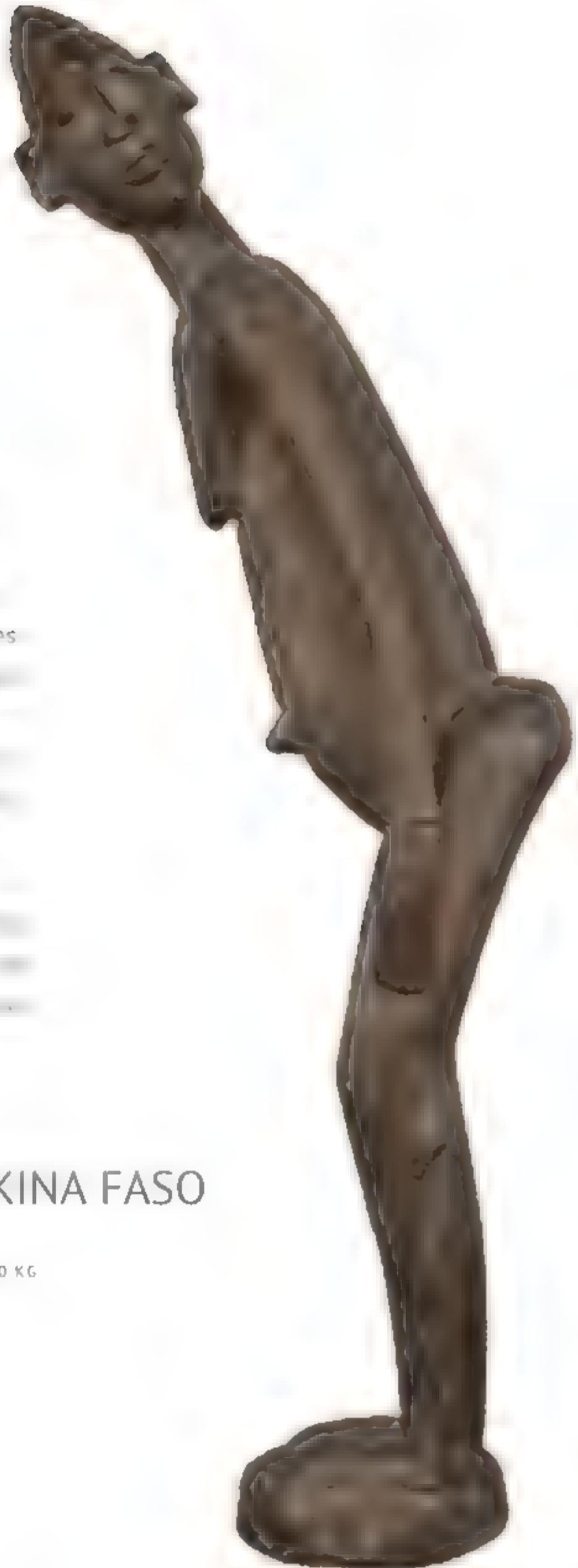
MAKONDE LIPIKO - MOZAMBIQUE







ROYAL BRONZE LEOPARD - BENIN



This is a large terracotta power figure, known as a *lambi*, from the Lobi people of Burkina Faso. The figure is in a dynamic, forward-leaning position, known as the 'counter-balance' position, which is believed to be a protective measure. The figure is made of terracotta and has a dark brown, reddish-brown patina. It is mounted on a circular, flat base. The figure is a life-size representation of a powerful spirit, and is used in traditional Lobi culture for protection and spiritual guidance. Once placed in an altar (be it a household altar or a larger community altar), the *lambi* is believed to be inhabited by the appropriate spirit.

LOBI POWER FIGURE - BURKINA FASO

MADE OF 100% TERRACOTTA
MODEL IS W 85 - H 67 AND WEIGHT 0.380 KG



DOGON BRONZE OGRE - MALI

This diminutive stocky figure looking like a giant female ogre or baby is a ritual object placed on personal altars in order to anchor the spiritual power of the ancestor to whom the altar is dedicated. Ogres tend to be dim witted unpleasant creatures. And they don't like humans. There is little known about where these ogres may have come from, though they seem to have very close relations to both giants and cannibals in mythology. They are man-like in appearance, but their size makes it clear that they are not human in nature.

They are extremely tall (which tends to give them associations with giants) and tend to be very stout. Their bodies are noted to be strong and sturdy with fearsome appearance and that makes them look even more animalistic. The majority of these creatures are also noted to have a skin tone that is oddly. The most common colors mentioned are usually green and blue.



DOGON HORSERIDER - MALI

IRON HORSE FIGURE

These iron cast small figure originates from the Dogon people of Mali. Iron sculpture have a special meaning for the Dogon because it is a symbol and power of the strength and nobility image. In Dogon culture the horse is a symbol of power and prestige. It is spiritualized as the community's guardian and mediator. Dogon's guardian spirit horse. Although the horse is not a Dogon's related to Dogon's to Maifis they depict the prestige and power by rounding the animal. The Dogon places these figures depicting men and women in many different kinds of situations, most of which are dedicated to ancestors. Other than mythical animals, horses are the most popular pendants or bracelets, and a source of spiritual strength for their owners.



IRON HORSE FIGURE

IRON & WOOD, 10 X 10 X 10 CM

1000.00 USD.

ITEM # 26 - IRON HORSE FIGURE

DOGON WEDDING BOAT - MALI



A sculpture made of bronze with the "lost wax" method, depicting a crocodile boat with different personages, and a rorer. The boat depict the mythical creature carrying the ancestors arriving in the Dogon soil. It is called wedding boat

This sculpture

reflects the artistry, power, and authority of the Dogon blacksmith. This bronze crocodile boat with passengers depicts the myth of the ancestors arriving to the Dogon country on the back of a crocodile

The Dogon revered the crocodile (or caiman) as a totemic animal. The crocodile represents the animal that once belonged to the ancestor binu serou (the water element). Such a sculpture would be kept in a family shrine or a larger shrine of a

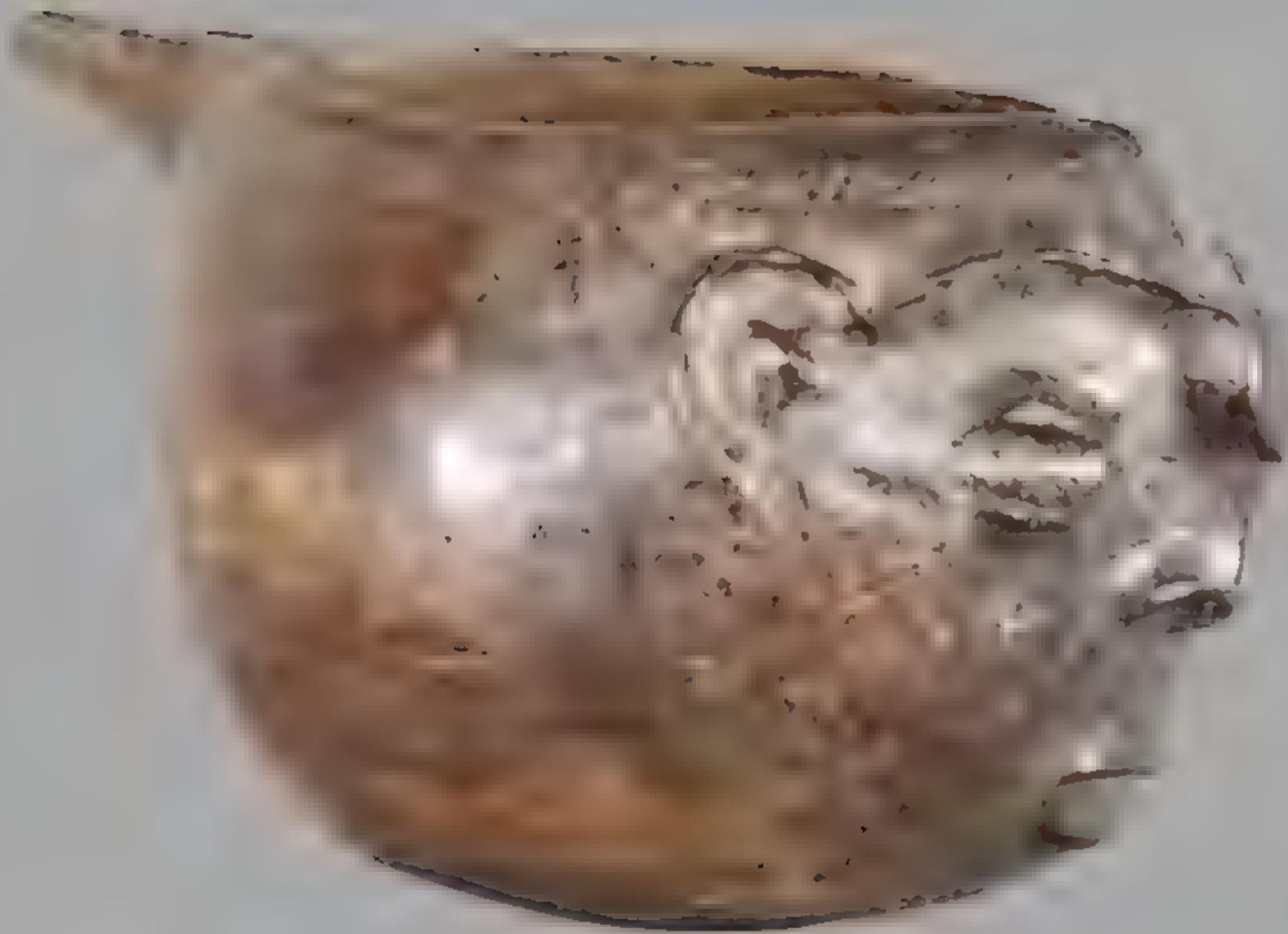
infuse them with power in order to help the humans on earth. Bronzes such as this are made in the lost wax process. Each piece is unique



MADE OF 100% BRONZE
MODEL IS W 36 H 12 AND WEIGHT 0 450 KG



DOGON NOMOLI - MALI



WELL HOT DRIE



DOGON SEATED NOMMOS - MALI

position with arms sheltered or holding a
pensive expression of nostalgia and sadness

of Mali. The pieces with an elongated
face and bulgy eyes protruding
picts an ancestor Nommo figure

fertility and life. They are commu
as shrine figures and carved through
the lost-wax process for personal or family
use. They commemorate the foundat
of a community and are worshiped by
villagers. Traditional bronze cast
are used in sacred shelter where the Dog
kep objects of magical importa

MADE OF 100% BRONZE COPPER-ALLOY
MODEL IS W 2 - H 8 AND WEIGHT 0.2 KG



MADE OF 100% BRONZE COPPER ALLOY
MODEL IS W 2 - H 8 AND WEIGHT 0.280 KG



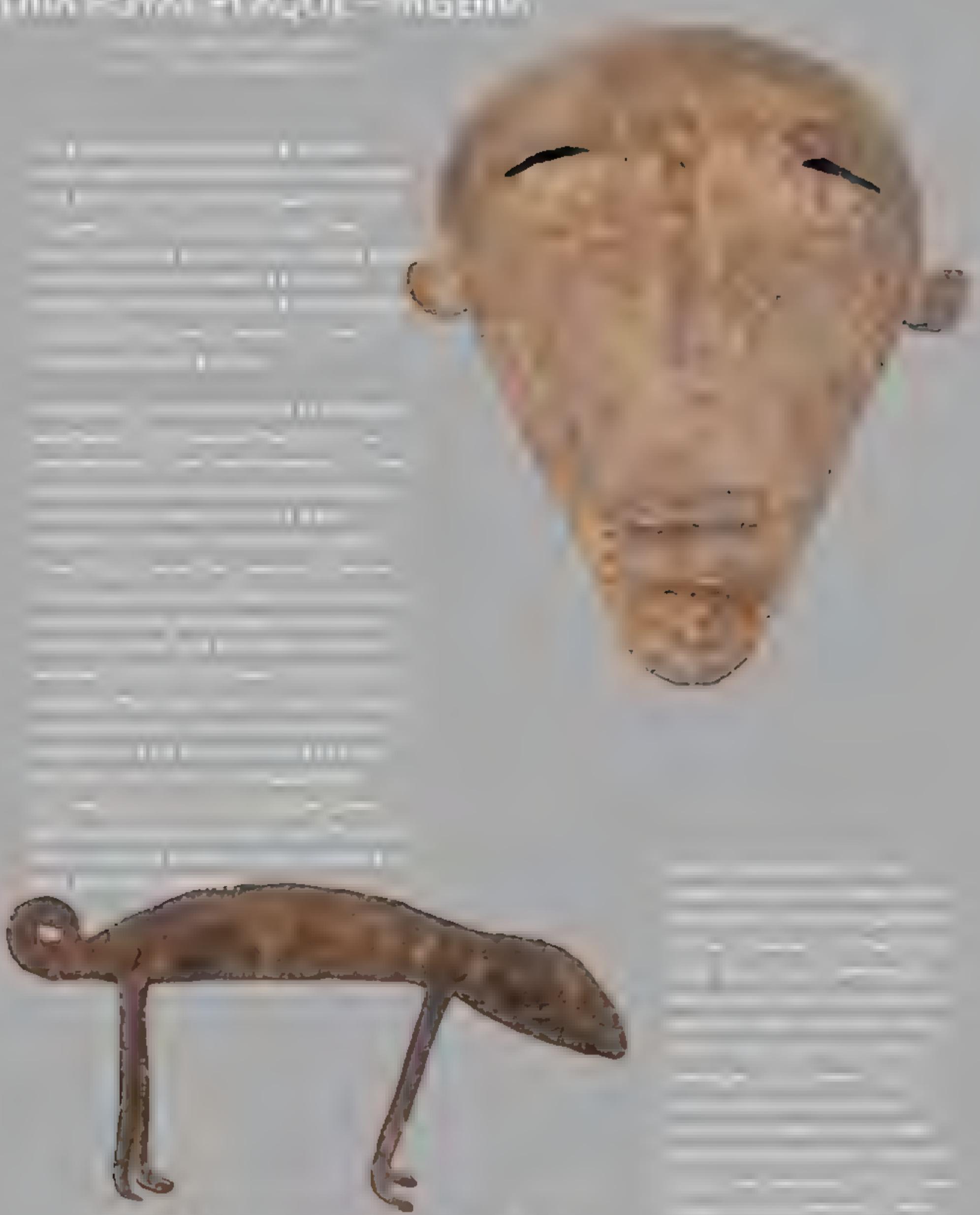




DOGON CEREMONIAL POT - MALI

MADE OF 100% BRONZE, IRON, COPPER
MODEL IS W 11 - H 28 AND WEIGHT 38 KG

ПОЛІ РОДИЛІ СІНГОДНІ = міграція



ПОДОЛІ СІНГОДНІ = міграція



DINKA THREE LEGS STOOL - SOUTH SUDAN

MADE OF 100% BRONZE
MODEL IS W 32 - H 36 AND WEIGHT 3 KG



stool during their trip.



LE BON ENSEMBLE - CONGO





100% VET APPROVED SUPPLEMENT

DJIMINI MASK - GUINEA

MADE OF 100% BRONZE, COPPER ALLOY
MODEL IS W 22 x H 46 AND WEIGHT 5.5 KG



The present metal mask is made of cast-alloy (brass) and cast with a 'waste mould'. It displays all the characteristic features of the 'Kpelle'

The mask, made from metal, is very rare. Their coil and hairlines, enigmatic carved scarifications on the face, eyes and tempies, are very similar to the Senufo and the Baule tribes.

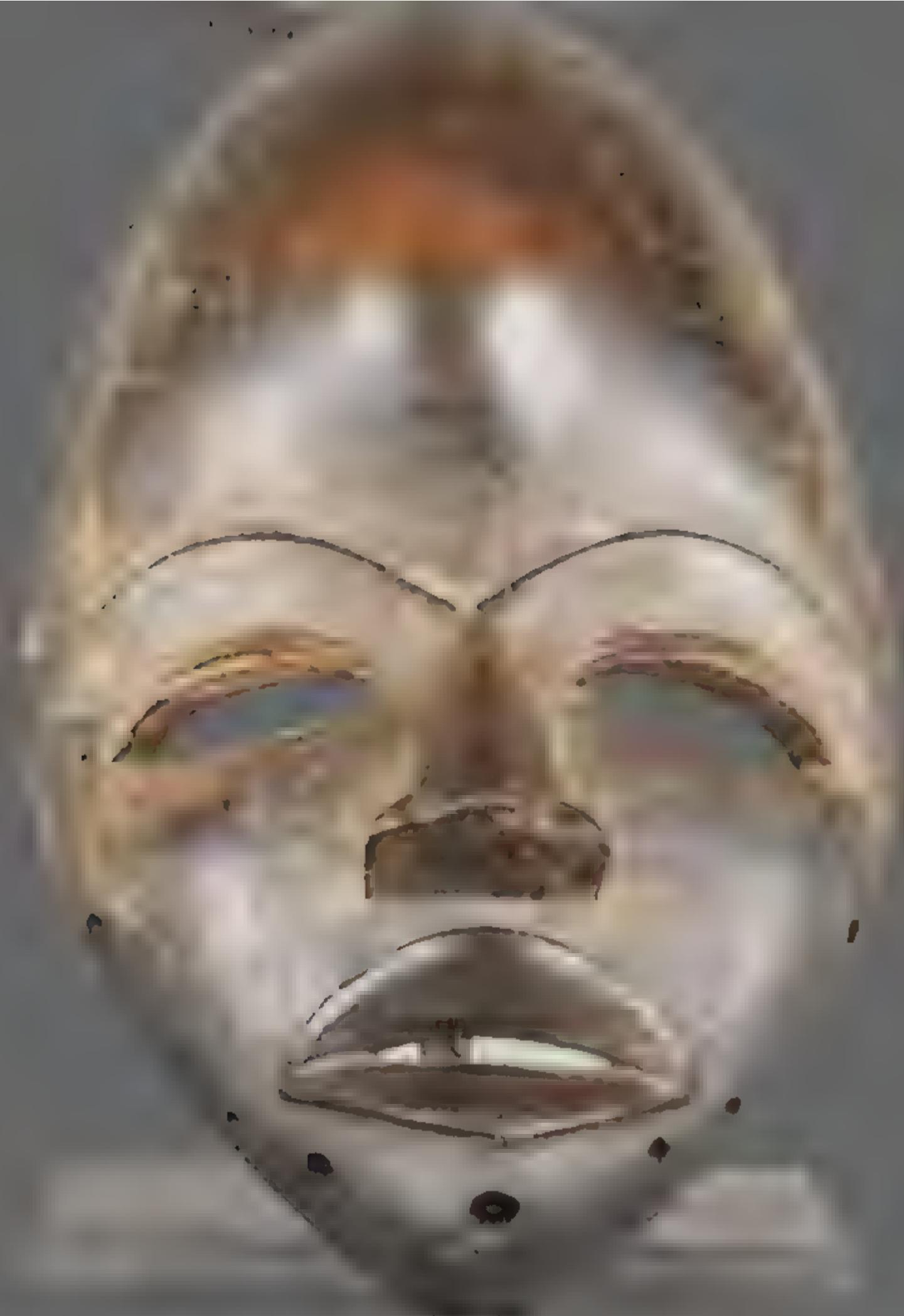
primeval animal, an attendant on the positive qualities and family life considered distinguished muslim holy men, which they



BETE WAR MASK - IVORY COAST

MADE OF 100% WOOD

MODEL IS W 21, H 38 AND WEIGHT 2.9 KG



DAN IDENTITY MASK- GABON

MADE OF 100% WOOD.
MODEL IS W 16 & H 36 AND WEIGHT 8.32 KG

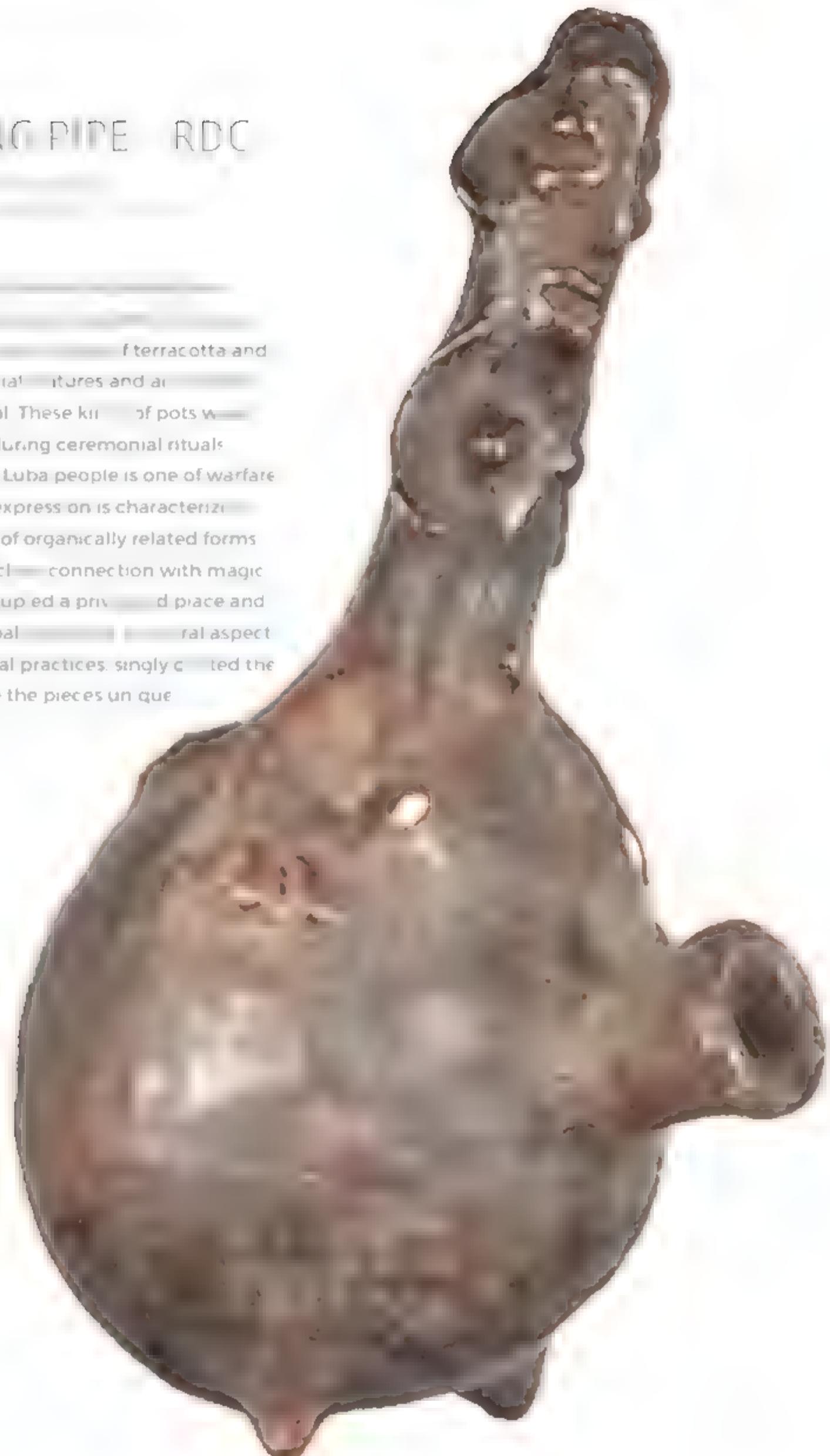
This very beautifully antique mask originates from the Dan people of Burkina Faso. Stylistically, it is a 'classic' made from hard, brown wood and dyed black. A very refined, elegant mask characterized by a concave face, a pointed chin, a protruding wide open mouth, an upturned nose and high-domed forehead. Dan people refer to these masks as "gle or ge", terms that refers both to the health and purity during masquerade performances. Such mask are worn by the men who look after young initiates in their isolated bush camps, collect food for them in the village or accompany them to the village.

FANG NGIL GADON



LUBA SMOKING PIPE - RDC

This significant ceramic vessel is a terracotta and shaped like a head with facial features and a critical for a divination ritual. These kinds of pots were used daily for water, wine during ceremonial rituals. Although the history of the Luba people is one of warfare and violence, their artistic expression is characterized by harmonious integration of organically related forms and are believed to have a close connection with magic. The artisans, or women, set up a private place and through guidance from tribal spiritual aspect of the Luba people's spiritual practices, singly created the vessels and therefore made the pieces unique.





This hand-carved wooden mask originates from the Ivory Coast/Mali. It has preserved its authenticity, surface and aged patina. Beautiful, mysterious and poetic, imbued with the cultural narrative of its people and its time, the exaggerated features have all of the hallmarks of the 'Kpelle' mask of the Senufo tribe.

The coif is surmounted by an hornbill believed to represent the Senufo primordial ancestors—Koulotiolu, creator of the world, and Katieleo, the mother of the village. An emblem of the authority and wisdom of elders within Senufo communities, the hornbill figures are kept in the forests near where young boys are initiated, to protect them from malicious forces. They are also carried on the heads of initiates during Poro ceremonies.

One of the famous masks used by the Poro society is the Kpeli-yehe mask, an anthropomorphic mask worn at funeral ceremonies, compelling the spirit of the deceased to leave his house. According to some Senufo lore, the masks derive their power from magical / medicinal substances placed in a cup that is carved into the top of the mask, however the potion can only become effective if supplemented by a costume of cotton fabric, and danced to music in the context of a ceremony.

SENUFO KPELIE - IVORY COAST

MADE OF 100% WOOD
MODEL IS W 18 - H 29 AND WEIGHT 0.5 KG



BAULE MASK OF THE DECEASED - RCI

MADE FROM 100% WOOD, KAOLIN, RAFFIA, RED AND BLACK PIGMENTS
MODEL: W 16.9 - H 32.8 AND WEIGHT 1.8 KG

Mask such as this are called 'Okuyi' or 'Mukudji, and originates from the Punu tribe, south of Gabon. With great purity, they are characterized by a face with youthful features, half-closed eyelids under slightly raised arching eyebrows, a fine realistically-rendered nose, a mouth pursed forward. The pigmentation full or partial vary depending on the purpose of the mask. Coated with red and dark pigments from crushed seeds mixed with palm oil. They also come with an elaborate crested coiffure. The hairstyle of these masks can also vary.

The masks often have an Oriental expression, but no such influence has been established. The entity represented here celebrate through an idealized image the world of spirits to uncover witchcraft, and collective misfortune such as (epidemic, crime) and to commemorate the deceased during funerary ceremonies. The mask depending on the ritual comes with a smiling or grinding expression that could inspire fear or hilarity. They were also worn by novice dancers on stilts during acrobatic performances or used for judicial function in social organization.



BAULE ANCESTRAL PORTRAIT - RCI

MADE OF 100% WOOD, PIGMENTS
MODEL IS W 21 - H 29 AND WEIGHT 0.9 KG

Baule art is sophisticated and stylistically diverse, and all unique – it suggests an idealized inner state of refined beauty and morality. Baule portrait masks have an oval face with an elongated nose, small open mouth, downcast slit eyes and sometimes with projecting pieces that extend beyond the crest to suggest animal horns close to the ethnicity. In addition, the coiffure, scarification patterns at the temple, braided beard indicate an honorable, respected, and beautiful person in Baule society – the high gloss and smooth patina adds to their physical beauty.

Most of these stylistic attributes are actually a visual vocabulary that suggests what it means to be good. The Baule believe that before they were born into the world they existed in a spirit world, where each one had a mate. Sometimes that spirit mate becomes jealous of their earthly mate and causes marital discord. When this happens, a figure depicting the other world spouse is carved and placated with earthly signs of attention. Baule Masks and figures carving have been greatly influenced by the Senufo and Guro tribes.



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